

Edward MacDowell.

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ARTHUR P. SCHMIDT.

Boston

Leipzig

New York

146 Boylston Street.

136 Fifth Avenue.

CLAIR DE LUNE.

La lune était sereine et jouait sur les flots.
 La fenêtre enfin libre est ouverte à la brise;
 La sultane regarde, et la mer qui se brise,
 Là-bas, d'un flot d'argent brode les noirs flots.
 (Victor Hugo, „Les Orientales“)

Languido, flebile.

E. A. MAC DOWELL, OP. 37. N° 1.

The musical score is written for piano and voice. It is in G major (one sharp) and common time (C). The tempo and mood are indicated as "Languido, flebile." The score consists of five systems of piano and vocal staves. The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The vocal part is a simple melody. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dolce* (sweet). The score is by E. A. Mac Dowell, Op. 37, No. 1.

poco marc.

pp

cresc.

molto cresc.

ff

din.

p

dolce

rall.

pp

p

pp

ppp

m.g.

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Edward MacDowell.

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ARTHUR P. SCHMIDT.

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146 Boylston Street.

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DANSE ANDALOUSE.

Sous l'arbre à soie et l'oranger
 Dansaient les brunes Andalouses.
 (Victor Hugo., „Les Orientales“)

E. A. MAC DOWELL, OP. 37. N° 3.

Allegro feroce, quasi moresco.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo and mood are indicated as "Allegro feroce, quasi moresco." The piano part starts with a *ppp* (pianississimo) dynamic and includes several triplets and slurs. The vocal part enters with the lyrics "Sous l'arbre à soie et l'oranger" and "Dansaient les brunes Andalouses." The score includes various performance markings such as *ten.* (tenuto), *sotto voce*, *m.d.* (mezza voce), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with a *cresc.* (crescendo) marking and a final chord.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

System 1: The first system begins with the dynamic *pp legg.* in the bass staff. The treble staff has a *ten.* marking above the first measure. The bass staff has a *ten.* marking below the first measure. The system ends with a *p* dynamic in the bass staff.

System 2: The second system begins with a *ten.* marking above the first measure in the treble staff. The system ends with a *p* dynamic in the bass staff.

System 3: The third system begins with a *f* dynamic in the bass staff. The treble staff has a *con fuoco* marking above the first measure. The system ends with a *fz* dynamic in the bass staff.

System 4: The fourth system begins with a *cresc.* marking in the bass staff. The system ends with a *p* dynamic in the bass staff.

System 5: The fifth system begins with a *ff con fuoco* marking in the bass staff. The treble staff has a *ten.* marking above the first measure. The system ends with a *ff* dynamic in the bass staff.

System 6: The sixth system begins with a *ten.* marking above the first measure in the treble staff. The system ends with a *ff* dynamic in the bass staff.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Performance markings and dynamics are indicated throughout the piece:

- System 1:** Treble staff starts with *ten.* and *ff*. Bass staff starts with *pp* and *legg.*. The system concludes with *ff* and *fff feroce*.
- System 2:** Treble staff features a *fff* marking. The bass staff includes a long melodic line with fingerings (1, 2, 3, 4) and a *fff* marking.
- System 3:** Treble staff has a *ten.* marking. The bass staff includes a long melodic line with fingerings (1, 2, 3, 4) and a *fff* marking.
- System 4:** Treble staff has a *ten.* marking. The bass staff includes a long melodic line with fingerings (1, 2, 3, 4) and a *fff* marking.
- System 5:** Treble staff has a *ten.* marking. The bass staff includes a long melodic line with fingerings (1, 2, 3, 4) and a *fff* marking.
- System 6:** Treble staff has a *ten.* marking. The bass staff includes a long melodic line with fingerings (1, 2, 3, 4) and a *fff* marking.

Compositions and Arrangements by Edward Mac Dowell.

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From the eighteenth century.

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Courante — Minuet — Jig — Minuet — March — Minuet.		

Pianoforte Duets.

Op. 42. 1 st Suite, arr. by the composer		2 50
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Orchestra.

Op. 42. First Suite for Full Orchestra.		
Orchestra Score		3 00
Orchestra Parts		9 00

SONGS.

Op. 9. Two Old Songs		50
No. 1. Deserted		
No. 2. Slumber Song	E♭ (e♭-eb)	
Op. 33. No. 2. Cradle Hymn. Newly revised edition by the composer.		
D (e-d-g)		30
No. 3. Idyl. Newly revised edition by the composer. G (d-e-g)		40
Op. 34. Two Songs with Piano Accomp.		
No. 1. Menie. D min. (d-f)		30
No. 2. My Jean. A (e-e)		40

Songs.		\$ Cts.
Op. 40. Six Love Songs with Piano Accomp. (Sweet blue eyed Maid — Sweetheart tell me — Thy beaming eyes — For sweet love's sake — O Lovely Rose — I ask but this.)		75
Thy Beaming Eyes. Separately. F (c-f) E♭ (b♭-eb)		30
Op. 56. Four Songs, high or low Voice (Long ago, Sweetheart mine — The Swan bent low to the Lily — A Maid sings light and a Maid sings low — As the gloaming Shadows creep). A Maid sings light and a Maid sings low. F (d-g). D (b-e) separately		40
Op. 58. Three Songs. (Constancy — Sunrise — Merry Maiden Spring.)		75

PART SONGS.

Mixed Voices.

Op. 43. Two Northern Songs:		
No. 1. Slumber Song		10
No. 2. The Brook		10
Op. 44. Barcarolle. Four Hand Piano Accompaniment		75
The same. Voice Parts only		25

Men's Voices.

Op. 27. Three Songs. Germ. & engl. words.		
No. 1. In the Starry Sky Above Us		12
No. 2. Springtime		12
No. 3. The Fisherboy		12
Op. 41. Two Songs:		
No. 1. Cradle Song		10
No. 2. Dance of the Gnomes		10
Op. 52. Three Choruses:		
No. 1. Hush, hush		10
No. 2. From the Sea		10
No. 3. The Crusaders. English or German text		15
Op. 53. Two Choruses:		
No. 1. Bonnie Ann		10
No. 2. The Collier Lassie		10
Op. 54. Two Choruses:		
No. 1. A Ballad of Charles the Bold		10
No. 2. Midsummer Clouds		10
Two Songs from the 13 th Century:		
No. 1. Winter wraps his grimmest spell		10
No. 2. As the gloaming shadows creep		10
Columbia College Songs		25

Arrangements for Men's Voices by Edward Mac Dowell.

Beines, Spring Song		08
Borodine, Serenade		10
Filke, The Brook and the Nightingale		08
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von Woss, Under flowering branches		10

Portrait of Edward Mac Dowell.

Cabinet size		50
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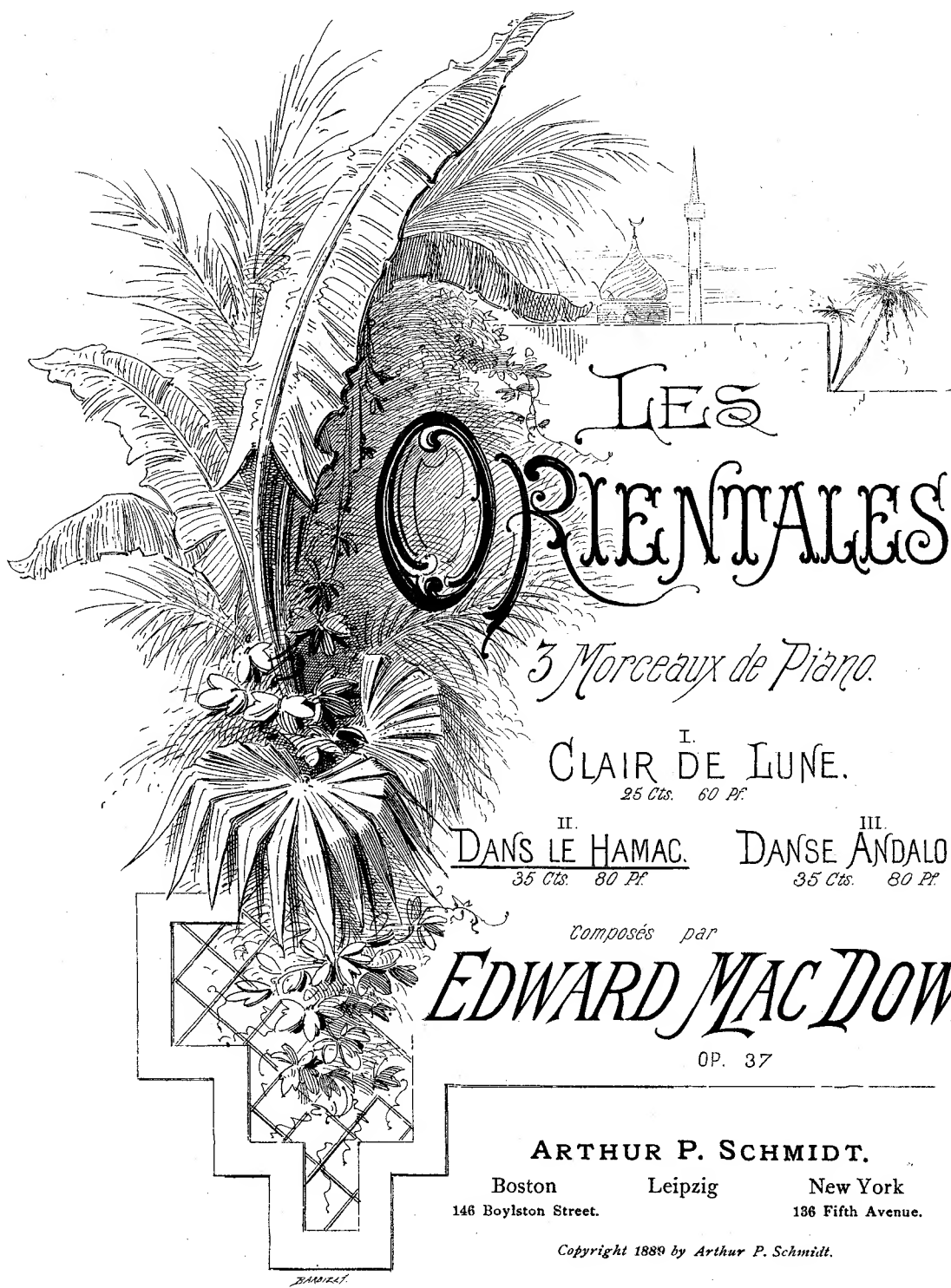
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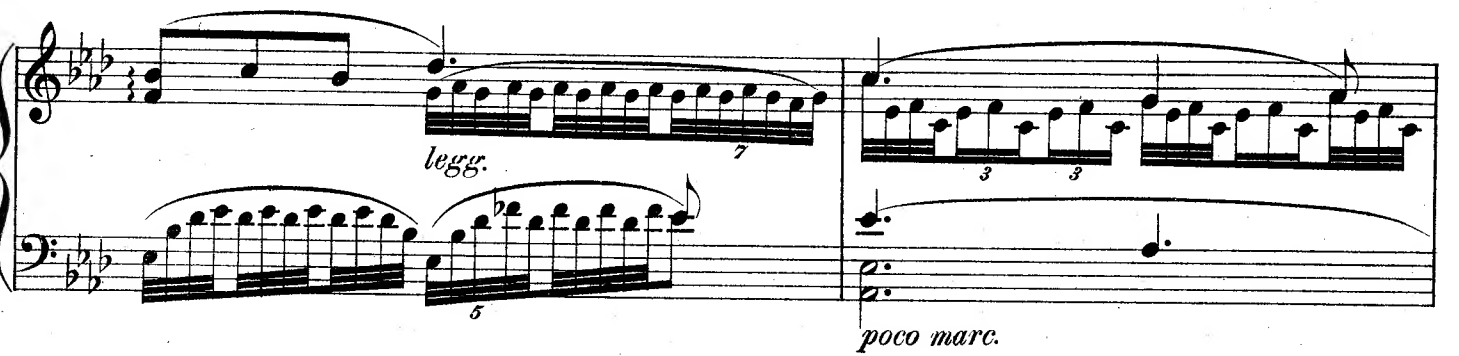
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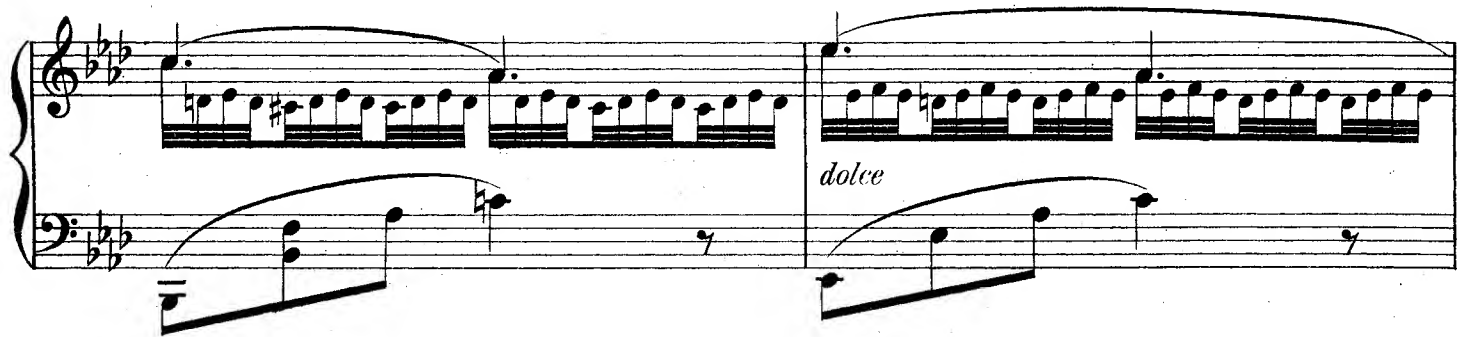
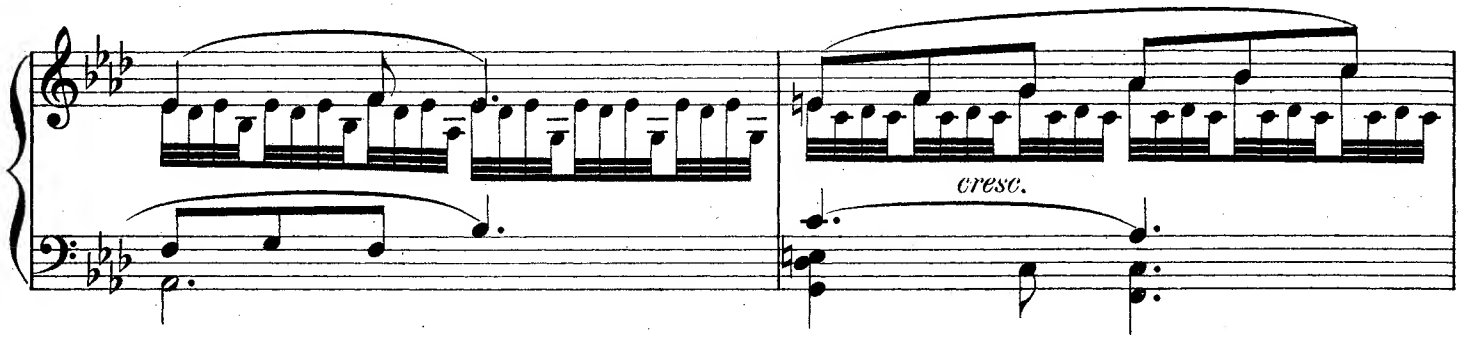
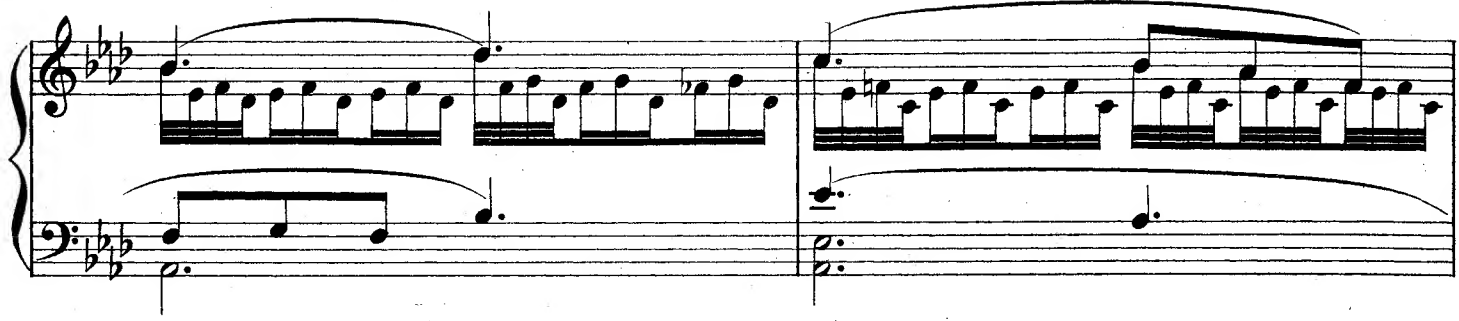
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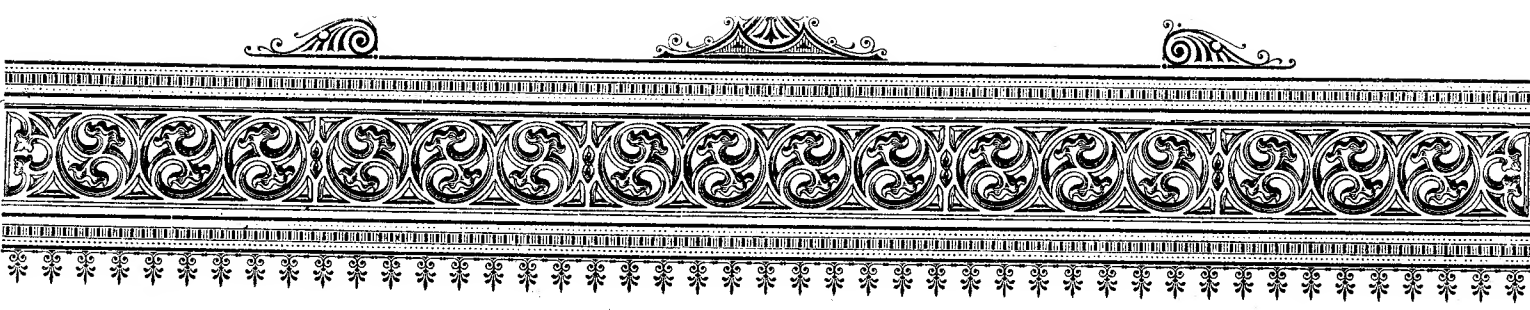
Sara, belle d'indolence,
Se balance,
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée à l'Ilyssus.
(Victor Hugo., Les Orientales.)

Allegretto con indolenza.

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Op. 9. Two Old Songs:	
No. 1. Deserted. Eb (e♭—a♭) }	
No. 2. Slumber Song. }	.50
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g)	40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g)	40
Op. 34 No. 1. Menie. D min. (d—f)	30
No. 2. My Jean. A (e—e)	40
Op. 40 No. 3. Thy Beaming Eyes. Two keys	each .30
Op. 40. Six Love Songs for Medium Voice.	net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)	
Op. 56. Four Songs. High or Love Voice.	net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)	


Part Songs.

Men's Voices.

Op. 27 No. 1. In the starry sky above us	12
No. 2. Springtime.	12
No. 3. The Fisherboy.	12
Op. 41 No. 1. Cradle Song	10
No. 2. Dance of the Gnomes.	10
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No. 3. The Crusaders (German or English words)	15
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No. 2. The Collier Lassie	10
Op. 54 No. 1. A Ballad of Charles the Bold	10
No. 2. Midsummer Clouds	
Two Songs from the Thirteenth Century.	
No. 1. Winter wraps his grimmest spell.	10
No. 2. As the gloaming shadows creep	10

Mixed Voices.

Op. 43. Two Northern Songs:	
No. 1. Slumber Song	10
No. 2. The Brook	10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands	75
The Same. Voice parts only	25

 The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.